

THE DRAMA;

OR,

THEATRICAL

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Mr. W. H. WILLIAMS.

"And now, behold! where WILLIAMS strikes our view,
Whose parts, though neither eminent nor new,
Still from his strict propriety and care,
Must here be rank'd a respectable player;
Small as his various characters appear,
He ne'er offends our vision, or our ear,
But always clever, perfect, and in place,
Fills his short walk with judgment and with grace."

"Theopis newly applied."

To compose an authentic memoir of the life of an actor is at all times a most difficult task—the means of obtaining correct information is usually so limited, and the veil of obscurity generally drawn around the deeds of his earlier years is so impenetrable, that the effort seldom meets the expectation, or satisfies the curiosity of the reader. Every body *pretends* to be the actor's friend—and presents the biographer with a store of materials, in general so diverse, and contradictory, that he is puzzled which to adopt—and even when he has most deliberately weighed the evidence, and has decided how much of his information ought to be received and how much to be re-

jected, some *soi disant* better informed communicant reads over his manuscript, declares the whole of it to be incorrect, and tenders a mass of intelligence, which another condemns as equally erroneous.—The author of the present article can vouch for the authenticity of the facts here stated, for they have been submitted to a near relation of Mr. WILLIAMS's, and the writer has himself enjoyed the intimate friendship of that gentleman for years.

WILLIAM HENRY WILLIAMS, the subject of this memoir was born at Weston, near Bath, on the last Thursday in May, 1792 ; the early years of his life contain nothing peculiarly interesting—nothing which the pen of the author is called upon to censure or to vindicate—his school-hours were like those of most of us—painful at the moment though pleasing in retrospection—Mr. WILLIAMS, his father, was what in Scotland is called a small proprietor—but being confined to his bed, by a long illness, which prevented his paying the requisite attention to his farming concerns, his affairs began to go backward, and a long series of losses ensuing, he was compelled to leave his estate and try his fortune in London. Young WILLIAMS was also sent forth to see what progress he could make in fortune's path—he was placed with one of the most respectable tradesmen in town, but business did not agree with his volatile habits, and after two or three years becoming tired of quill-driving, he resolved to exchange the cares and anxieties of the *real* world, for those of the *mimic* one. Mr. WILLIAMS had now attained his eighteenth year, and looking round him in this hour of perplexity—he cast his eyes upon Mr. BEVERLY, the spirited manager of the Richmond theatre, to whom he offered his services ; an engagement was formed, and he made his first appearance in the character of *Hodge*, in "*Love in a Village*." His success was greater than his friends could have anticipated, and he continued to play there with encreasing success until Mr. EMERY came down to play for his benefit in the opera of the "*Slave*," upon which occasion Mr. WILLIAMS was fortunate enough to attract that good man's notice in the part of *Fogrum* ; Mr. EMERY was so much interested, that contrary to his first intention, he remained to witness Mr. W's exertions in "*Neddy Bray*," (X. Y. Z.), which were so

much to his satisfaction, that he promised to procure him a better engagement, which he shortly after did in the Nottingham Company. There Mr. WILLIAMS opened in November, 1818, in *Tony Lumpkin*, in "*She stoops to conquer*," and was very successful in all his parts, while he remained in this company; and we have heard him say repeatedly, that the liberality of sentiment, and the gentlemanly deportment of Mr. MANLY, the manager, towards him, was such as he never can forget; it was the endearing kindness and affectionate attention of a father to a favourite son, rather than the politeness of a gentleman, to one, who was nothing to Mr. MANLY, beyond a useful performer. Mr. WILLIAMS continued with Mr. MANLY until he received a very advantageous offer from Mr. MANSEL, the manager of the York Company, which he accepted by the disinterested advice of Mr. MANLY, who, though he knew the loss of Mr. W. as a performer, would put him to great inconvenience, insisted upon his taking the engagement; this is conduct honourable to the human heart,—and Mr. MANLY must feel the great pleasure arising from such generous conduct. Conduct, not the offspring of a particular friendship, but the general tenour of his intercourse with mankind. Mr. W. made his *début* in *Sir Francis Gripe*, "*Busy Body*," and the *King*, "*Bombastes Furioso*," and was eminently successful. His predecessor, Mr. FOSTER, was a gentleman of great talent, and had held the situation in the York Theatre for 22 years. It was therefore an undertaking of considerable magnitude on Mr. W's part, being so young a performer, yet rash as the proceeding was, the event justified the attempt. At Hull Mr. MANSEL paid Mr. W. great attention and was very anxious to put him in characters which could give him an opportunity to display those talents, which he plainly perceived Mr. W. possessed, for this purpose he brought him out for the first time in those very opposite characters. *Robert Tyke*, and *Sir Peter Teazle*. From his flattering success in these parts, and from the earnest solicitations of his friends, he was induced to make his trial upon those boards,

"Where to succeed is fortune,
And to fail is no disgrace."

On the 16th of August, 1820, he made the neck-or-nothing leap, and appeared at the Theatre Royal Drury Lane, as *Risk*, in "*Love laughs at Locksmiths*." His success was such as left his friends nothing to wish for. We were present and never remember to have heard a more simultaneous *encore* than that which followed his first song: "*All when my farm is taken*." A hearty burst of applause greeted him, when he appeared upon the stage a few evenings after as *Robin Roughhead*, in which he most completely established his reputation.

The following is a list of the characters which Mr. W. has since performed: *Corpl. Squib*, *Mat. Mainmast*, *Moll Flagon*, *Launcelot Gobbo*, *Samson Rawbold*, *Dandie Dinmont*, *Frank*, ("*Three and the Deuce*,"), *Endless and Robin*, ("*No Song, no Supper*,"), *Peter Pigtail*, ("*Wild Goose Chase*,"), *William*, ("*Jew and the Doctor*,"), *Ned*, ("*My Spouse and I*,"), *Silky*, ("*Road to Ruin*,"), *Major Sturgeon*, *Ephraim Smooth*, &c. &c.

To enter into an analysis of these performances, would be to extend this article to an unwarrantable length; therefore we can only say that all his studied performances bear marks of great genius well directed; it has been said, that many of his exertions are either "tame" or "mere copies." We cannot pass over these charges without doing him the justice to controvert a statement, which of all others is most detrimental to an actor's fame; it must be recollected that many of his parts have been taken (upon occasions of indisposition) at a very short notice, very often not more than two or three hours, a time barely sufficient for a man to make himself master of the words. What time could he have for study—it must be obvious, that nothing but innate genius could give any effect to such a performance, or even carry it off with respectability. One more remark and we have done, the only objection we have to his performances is, that his mode of giving the author in low comedy parts, is sometimes rather too refined.

We now take our leave of Mr. WILLIAMS, confident that his abilities the more they become known, the higher he will stand in the estimation of the public; he is on the whole a very original and a very unaffected actor; buffoonery he never indulges in, but he respects himself and his

author, and seems to feel more pride in copying nature than vain enough to remind us eternally of himself. He appears to have all the powers of an excellent comic actor, bodily and mentally; his eye is full of liveliness, his face and voice, of variety; and his humour is perfectly natural. With these requisites he needs only to be oftener seen to become of standard value with the public. His appearances on D. L. stage have been "so few and far between," that we advise him to look out for some other engagement, where his talents will be appreciated as they deserve; for the "great Lessee" of Drury Lane appears to have absolutely engaged more hands than he can well employ, although he is very deficient of performers who can sustain particular parts.

L.

WILLIAMS v. ELLISTON.

MR. DRAMA,

Fearing there may be some impression, to my prejudice, left on the minds of those who attended (for the press or curiosity) during the hearing of my charge against Mr. ELLISTON, at Bow-street (as that gentleman alluded to what he fancied a libel, &c. &c.) I beg most respectfully to lay the facts as they then occurred before you. Two years back, Mr. ELLISTON thought proper to call a meeting of the performers for the discussion of theatrical business, a few days after which, there appeared a paragraph in the paper, elucidating that morning's transactions, for which I was (without the least foundation) insultingly accused. It was of little avail for me to say I was ignorant of that to which he alluded, though I have not at *this* period seen the paper that contained it; for after every protestation of my innocence I still *remain* the accused person. What was to be done? Why, I immediately applied to Sir R. BIRNIE to make my affidavit, who told me I must have it regularly drawn up. I accordingly went to my solicitor, and had it executed in the strongest language; after which I presented myself again with it at the office of Sir R. BIRNIE, and

swore to the facts that it contained : it was then sent to Mr. ELLISTON, with an appropriate letter, *which I know he received*. I now leave it to any man of feeling or principle to judge between us ; and that after being guilty of the said accusation, he never expressed the slightest regret, or even **ACQUITTED** me of the foul charge above-mentioned. This is the plain and simple fact, for eloquence is not *required* to delineate *truth*. I remain, Mr. DRAMA, your obedient humble servant,

W. H. WILLIAMS.

No. 10, Bernard-street, Russell-square.

SONNET TO MISS M. TREE.

" There be none of beauty's daughters,
With a magic like thee ;
And like music on the waters,
Is thy sweet voice to me.

BYRON.

Feeling, as I do, all the fascination
That dwells about that lovely form of thine,
And the strange magic of thy voice divine ;
Oh ! who can marvel that in adoration,
Lady, I thus dare bow before thy shrine ;
That round the oak as ivy leaves entwine,
To thy dear memory clings my heart's creation,
My wild untutored rhyme—with inspiration
Such as I feel when listening to thee ;
I rather marvel that I cannot wake,
A less unworthy chord of melody :
But like my heart my lyre will seek to break
The narrow limits of its destiny,
And does but wholly mar, what 't would superior make.

G. J. DE WILDE.

1824.

DRAMATIC EXCERPTA, No. VI.

1.—*Criticism and its effect.*

It is said that Mr. CONWAY, who for three years acted at Covent Garden Theatre, the principal characters with Miss O'NEILL,—quitted it in disgust, owing to some criticisms in the newspapers, which did not please him,—and officiated as prompter at the Haymarket, at a reduced salary for two years, which he then gave up, and took “a trip to America,” to “hide his diminished head.” It is asserted likewise of the “immortal GARRICK,” that he used to be frightened nearly out of his wits at any remarks made upon his performances in the public papers:—How different is the above to the conduct of the late J. P. KEMBLE, who used daily to frequent the Bedford Tavern in Covent Garden to read the papers.—One day asking the waiter for one, the latter said, handing it to him, “O! sir, they have played the very deuce with you to-day!”—“Never mind, I am glad of it, (replied Mr. K.) I would sooner they cut me up all to pieces, than not notice me at all. If I am of consequence enough to call forth their remarks, I am satisfied, and in all probability I may profit by their criticisms.”

2.—*Comic Faces, or Mug-Cutters, ancient and modern.*

In MACKLIN's time it is said, that NOKES was engaged on account of his comic face, and proved himself a very useful fellow, for if any thing put the audience out of temper at any time, NOKES had only to poke forward his funny phiz from the side of one of the wings, and it would call down generally three rounds of applause, accompanied by roars of laughter; by which means the house were restored to good humour.

Mr. LISTON may be called the present emperor of *Mug-Cutters*; his face (although not his greatest beauty as an actor) may be said to be his fortune.

3 — *Dusty Bob and Mr. Walbourn.*

The personification of *Dusty Bob*, by Mr. WALBOURN is

one of the best ever exhibited on a stage. Mr. KEAN said of it, that during the whole course of his life, he had never witnessed a performance equal to it ; and a comic actor of great celebrity exclaimed : " is it possible ! they have a *real* dustman on the stage, I am sorry the profession has descended so low, as to be compelled to resort to the public streets to procure a person to sustain the *character*." A greater compliment need not be.

4.—*Printers and Players.*

Mr. RYDER, of the Dublin Stage, a performer of considerable merit in his day, was originally a printer. Mr. OXBERRY and Mr. FOOTE, of Drury Lane, were the same, and so was GEORGE COOKE and Messrs. BLANCHARD and KEELY, of Covent Garden Theatre, and Mr. BRYANT of the East London.

5.—*Dr. Johnson and Foote.*

TOM DAVIS one evening related to the doctor, the intention of FOOTE to personify his figure, dress and manner upon the stage. "Well," says the doctor, " what is the price of a good stick?"—"Sixpence," says TOM:—"Then buy me a *shilling* one, added the doctor ; " for on the night he does so, I'll be in the stage-box, and if the rascal attempts it, I'll do myself justice on his carcase in face of that audience, who witnessing my disgrace, shall also be spectators of his punishment." FOOTE hearing of this, very wisely abandoned his intention.

6.—*Three and the Deuce.*

On Monday, the 8th Dec. 1823, the audience at the Liverpool Theatre were amused by the performance of two gentlemen, presumed " their first appearance on any stage." The play-bill announced, that after "*Damon and Pythias*," a *Gentleman* of Liverpool would be found " at home," in imitation of Mr. MATHEWS :—accordingly this amateur imitator came forward, and at the same moment, the second *Gentleman* jumped from the stage-box, in the person of his indignant and respected father, armed with a good *ash plant*, which he so vigorously plied on

the person of this young aspirant for fame, that he made a very hasty sort of exit. The manager unluckily interposing, made up a trio and had the honor of receiving from the injured parent a *quantum suff.* of castigation, in the face of the audience then assembled.

7.—*A Monarch at Fault.*

About the time when MURPHY so successfully attacked the stage struck heroes in the farce of the *Apprentice*, an eminent poulterer went to a spouting club in search of his servant, who that evening made his *début* as *Lear*; he entered the room when DICK was exclaiming "I am the King, you cannot touch me for coining;"—"No, you dog, cried the enraged poulterer, catching the mad monarch by the collar, *but I can for not picking the ducks.*

8.—A short time since a wag in the gallery of the theatre caused infinite amusement by his witty remark, immediately on hearing BRAHAM sing these words: "O tell me, where is fancy bred?" (Bread,) he responded, "why at LEMAN's, in Threadneedle Street, to be sure."

Truro, July 12th.

SAM SAM'S SON.

ON THE DRAMA.

Dramatic compositions have ever been esteemed amongst the greatest productions of human genius; and the exhibition of them on the public stage, has, by some of the wisest and best men of all ages, been countenanced, as highly serviceable to the course of virtue. Example is the most effectual manner of enforcing the precepts of wisdom; and a just theatrical representation is the best picture of human nature; with this peculiar advantage, that, in this instructing academy, the young spectator may learn the manners of the world, without running the perils of it.

All well regulated states have judged it proper, both in a political and moral sense, to have dramatic exhibitions, for the entertainment of the people. And what entertainment is so rational, as that which is afforded by a

well-written play ; whence the mind receives improvement and delight ? Thus thought the wise, and lettered sages of ancient Greece ; the Romans adopted the same sentiments ; and every polished nation in Europe has received and cultivated the dramatic art. In this respect our British Islands have been most eminent ; having produced admirable actors, and excellent authors, both in comic and tragic style, and sometimes also, noble patrons, who, have done honour to themselves, by becoming the friends, and protectors of men of genius.

It is well known to the learned, at what expense the Athenians supported their theatres, and how often from among their poets, they chose governors of their provinces, generals of their armies and guardians of their liberties. Who were more jealous of their liberties than the Athenians ?—who better knew, that corruption, and debauchery are the greatest foes to liberty ?—Who better knew than they, that the freedom of the theatre (next to that of the Senate) was the best support of liberty, against all the undermining arts of those, who wickedly might seek to sap its foundation ?

If it be asked, How came the Athenians to lay out an hundred thousand pounds upon the decoration of one single tragedy of SOPHOCLES, may we not answer, It was not merely for the sake of exhibiting a pompous spectacle for idleness to gaze at, but because it was the most rational, most instructive, and most delightful composition, that human wit had yet arrived at : and consequently, the most worthy to be the entertainment of a wise and warlike nation. And, it may still be a question, whether this public spirit inspired SOPHOCLES ; or whether SOPHOCLES inspired this public spirit ?

The divine SOCKATES assisted EURIPIDES in his compositions. The wise SOLON frequented plays, even in his decline of life ; and PLUTARCH informs us, he thought plays useful to polish the manners, and instil the principles of virtue.

As arts and sciences increased in Rome, when learning, eloquence, and poetry flourished, LÆLIUS improved his social hours with TERENCE, and SCIPIO thought it not beneath him to make one in so agreeable a party ; CÆSAR,

who was an excellent poet, as well, as orator, thought the former title an addition to his honour; and he ever mentioned **TERENCE** and **MENANDER** with great respect. **AUGUSTUS** found it easier to make himself sovereign of the world, than to write a good tragedy: he began a play called "*Ajax*," but could not finish it. **BRUTUS**, the moral **BRUTUS**, thought his time not misemployed in a journey, from Rome to Naples, only to see an excellent troop of comedians; and was so pleased with their performance, that he sent them to Rome, with letters of recommendation to **CICERO** to take them under his patronage: this too was at a time when the city was under no small confusion from the murder of **CÆSAR**; yet, mid the tumults of those times, and the hurry of his own affairs, he thought the having a good company of actors of too much consequence to the public to be neglected. And in such estimation was **ROSCIUS** held by **CICERO**, that in pleading the cause of the poet **ARCHIAS**, he makes the most honourable mention of that actor.

In the days of **AUGUSTUS**, when the dramatic entertainments were the common public diversions of the people through all the provinces of that spacious empire, had they been deemed immoral, could they have passed uncensured by all our Apostles, who at that time went forth by divine command to "convert all nations?" No vice, no impiety escaped them; not only sins provoked their censure, they even reproved the indecencies of dress, and indelicacies of behaviour. But we hear not of one poet or actor who received any reprimand from them. On the contrary, we meet with several passages in the writings of **St. Paul**, in which he refers to the dramatic poets, citing their expressions in confirmation of his own sentiments. But to come nearer our own times: the truly pious, and learned archbishop **TILLOTSON**, speaking of plays, gives this testimony in their favour, that "they might be so framed, and governed by such rules, as not only to be innocently diverting, but instructive and useful, to put some follies and vices out of countenance, which cannot perhaps be so decently reprov'd, nor so effectually exposed, and corrected any other way."

It has been contended, that the English stage rose later

than the rest of its neighbours. Those who hold this opinion, will, perhaps, wonder to hear of theatrical entertainments almost as early as the conquest ; and yet, nothing is more certain, if we believe an honest Monk, one WILLIAM STEPHANIDES, or FITZ-STEPHEN, in his *Descriptio nobilissimæ Civitatis Londinæ*, who writes thus : —“ London, instead of common interludes, belonging to the theatre, has plays of a more holy subject ; representations of those miracles which the holy confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs did appear.” This author was a monk of Canterbury, who wrote in the reign of HENRY II., and died in that of RICHARD I. 1191 : and as he does not mention these representations as novelties to the people (for he is describing all the common diversions in use at that time), we can hardly fix them lower than the conquest ; and this, we believe, is an earlier date than any other nation of Europe can produce for their theatrical representations. About 140 years after this in the reign of EDWARD III. it was ordained, by act of parliament, that a company of men called Vagrants, who had made masquerades through the whole city, should be whipt out of London, because, they represented scandalous things in the little ale houses, and other places where the populace assembled. What the nature of these scandalous things were, we are not told, whether lewd and obscene, or impious and profane ; but we should rather think the former, for the word *masquerade*, has an ill sound, and, we believe, they were no better in their infancy than at present. It is true, the mysteries of religion, were, soon after this period, made very free with, all over Europe. In all probability, therefore, the actors last mentioned were of that species, called Mummers, who strolled about the country, dressed in an antic manner, dancing, mimicking, and shewing postures. This custom is still continued in many parts of England ; but it was formerly so general, and drew the common people so much from their business, that it was deemed a very pernicious custom ; and as these mummers always went masked, and disguised, they were but too frequently encouraged to commit violent outrages, and were guilty of many lewd disorders. However, as bad as they were, they seem

to be the true original comedians of England; and their excellence altogether consisted, as that of their successors does in part still, in mimicry and humour.

JUNIUS.

*Mary-le-bone,
March 6th, 1823.*

KEMBLIANA.

No. II.

1.—In the month of May 1787, KEMBLE and Mrs. SIDDONS read "*The Jealous Wife*" to the late King and Queen at Buckingham House. A copy of the play, purchased at the sale of Mr. K's library, contains the following MS. memorandum on the subject, in his hand-writing.

On Wednesday, May 30th, 1787 Mrs. SIDDONS and myself had the honour of reading "*The Jealous Wife*" in the following form, before the King and Queen at Buckingham House. Mrs. SIDDONS read the parts of *Mrs Oakly, Harriet, Russet, Lord Trinket, William, and Toilet*;—I read *Mr. Oakly, Charles, Paris, and John.*

JOHN KEMBLE."

2.—This great actor some years ago, was offered £10,000 to perform for one year in America; the first quarter was to be paid in advance, and every succeeding quarterly payment to be punctually made, at one of the most eminent bankers in this metropolis. Mr. K. declined the offer, a circumstance that the Americans had reason to regret, as they would have had their theatrical taste improved by the example of one of the greatest performers that ever appeared on the stage.

3.—Kemble and the Methodist.

Mr. KEMBLE when at York, made the following retort courteous to a Methodist who had prosecuted him.—

NIPWEIGHT, a grocer of the chosen few

At night from shop and worldly cares withdrew,

And having for his souls edification,
 Por'd o'er a chapter of the Revelation,
 He shut his book ; unspectacled his nose ;
 And calling his apprentice as he rose,
 " Have you the currants treacled well good John ?"
 " Yes Sir."—" Tobacco wet ?"—" 'Tis done"—
 " The sugar flow'rd ?"—" It is"—Then come up stairs
 And like good Christians let us go to prayers."

4.—*Kemble and Kean.*

When KEAN first appeared at D. L. T. many of the friends and admirers of KEMBLE very foolishly endeavoured to "pick a hole in his coat" and cry him down—but not so *Cato* himself. One night in the Green Room an officious performer asked him if he had seen KEAN—"I have not" was the reply.—"Oh, Sir, he is nothing but a *croaker*," resumed the other. KEMBLE immediately rose up, and with a dignity peculiar to himself, said—"Probably that gentleman's *croaking* is superior to some people's *acting*."—He then turned upon his heel, and left the cringing parasite overwhelmed with confusion.

5.—Some years ago a report was spread, that Mr. KEMBLE intended leaving the stage, and embarking his property in a great brewery. On that occasion, several would-be-wits employed their pens, to but little purpose. The following lines, were among the best that appeared.

Shall *Coriolanus* now no longer proud,
 Draw porter for the Garlick smelling crowd ?
 Shall *Rolla* from enthusiastic honor sink
 And now regale the town with frothy drink.
 Shall *Beverley* his gambling friends desert
 To bung-holes stop, and supervise sweet-wort ?
 Shall *Cato* cast his *Plato* far behind
 And in a Beer Shop now his morals find ?
 Shall fam'd *Penruddock* at his cottage raise
 A brewer's sign—and scoff at learning's maze ?
 Shall *Richard* who, erst call'd on *Richmond* ho !
 Now change his note, and cry out Pots below ?

Shall wonders such as these occur you'll ask
 Yes, yes, O yes ! for now the brewer's cask
 By JOHNNY KEMBLE is prefer'd to all—
 The honor of the stage, "oh what a fall
 Was there my countrymen"—O ! what a tumble
 From Music's charms to loaded Dray-carts rumble :
 What will the Ghost of GARRICK say to this ?
 More dreadful to his ear than serpents hiss.
 Think how the Ghostly ranting race will hear
 That KEMBLE, left the stage to retail table beer ;
 SHAKSPEARE will weep and curse the day
 When Mammon stole his favorite's soul away,
 Eclipsed the actor, seiz'd upon his heart,
 And made him drive about a Brewer's cart.

6.—*The Ascending Spirit.*

*Lines written immediately after hearing of the
 death of J. P. Kemble, Esqr.*

By Edward Ball. (1)

I feel thine icy grasp, transfixing death,
 Seize my full heart, and stop my panting breath ;
 Yes, and I feel that last, extatic swell,
Which thought may paint, but language never tell !
 Still let me gaze, ere yet mine aching sight
 Be wrapt in shades of everlasting night :—
 A thousand rays of mortal glory beam,
 Which fade before me like a golden dream,
 Temper'd in ardour as the setting sun
 To weary souls when mid-day toil is done.

(1) Mr. BALL was perhaps the last person who paid a public tribute to the unrivalled talents of J. KEMBLE Esqr. during his life time, in an address spoken to the Surrey Theatre, so late as the 24th, by Mrs PINDAR :—

Perhaps ere now the critics haste hath wrought
 The tomb of genius, ere its early thought
 Could shed one ray of that SHAKSPEARIAN glow
 Which flash'd from KEMBLE's eye, and beam'd on SID-
 DON'S brow.

Come, tranquil rest! I hear thee, holy strain,
 Close, close mine eyes, I must not gaze again :
 Forms that commingled with my love and will,
 Forms, earthly all, and I am earthly still,
 Look sadly on, while in their pale despair
 I read a woe that would not linger there,
 Could they with me this holy transport share.
 O! weep not so, ye weigh about my soul,
 Which else, elastic, to yon starry pole
 Had wing'd its downy course—

That throb—'tis past
 Earth vanishes! and I have look'd my last!
 This vapour fold—this cloud of shadowy snow!
 Who am I? where am I? *what* am I now?—
 Yon silvery moon, that late its pitying light
 Flung o'er my couch, and cheer'd my pensive night,
 Seems, while I rise, expanding and unfurl'd
 A boundless, an immeasurable world!
 Yon starry arch, in myriad wonders deck'd,
 The vast design of Heav'n's High Architect,
 Confounds my dazzled sense! Spirits that bear
 This feeble being through unmeasur'd air,—
 Ye mighty ones! whose rosy pinions shed
 Seraphic odours round my trembling head,
 Tell me, O! tell me, whence those sounds I hear,
 That ring sweet changes to my ravish'd ear,—
 Now dying soft, now murmuring to a swell;
 Like dropping streams, and every drop a bell
 Of tuneful gold! To Eden's banks alone
Such harmony—*such* melody is known.
 Yon massive gates, whose height o'ertops my view—
 Yon flaming sword—yon dome of orient blue!
 Yes, 'tis the mansion of the Blessed One!
 Pardon Supreme, the ills these hands have done.
 He will not, dares not pray to enter here,
 Whose last, sole hope is, penitence and fear.
 Most merciful! soul-thrilling joy! that voice!
 The bolts fly back, and—

Nought that I *am*, here, on this chrystal floor,
 Here let me kneel for ever and adore :—

Eternal God! Great source of life and light!
How *finite* we! thyself, how *infinite*!

March 12th, 1823.

SHAKSPEARE'S CONTEMPORARIES.

Continued from page 63.

JOHN LOWIN.

LOWIN was much celebrated for his performance of *Falstaff*, but from the fact of his being on the first introduction of *Henry IV.* to the stage, but 21 years of age, it is probable he was not the original representative, but succeeded HEMINGE or some other elder actor in possession of the part.

He is said likewise to have played *Hamlet* and *King Henry VIII.*—which account so far as regards the original representation of the former character must be incorrect, for it was unquestionably first performed either by BURBAGE or JOSEPH TAYLOR—most probably the former.

As before noticed on the cessation of HEMINGE and CONDELL from the *Globe* and *Blackfriars Theatre* the management devolved upon LOWIN and TAYLOR;—and there is in the office-book of Sir HENRY HERBERT, master of the revels, the copy of a note addressed to them in that capacity, forbidding the representation of a comedy obnoxious to the powers *that were*!

On the suppression of theatres during the civil wars, LOWIN was reduced to a state of extreme poverty and died at Brentford, where he had previously kept a small Inn, at the advanced age of 83 years.

ROBERT ARMINE.

ROBERT ARMINE was celebrated for his performance of *clowns*, in which line of acting, there can be little doubt, he greatly excelled, from the circumstance of his being a favoured pupil of the redoubtable TARLETON.

ARMINE was apprenticed to a respectable goldsmith in Lombard Street, but was so delighted by some particular notice taken of him, when a boy by TARLETON—that following the natural bent of his inclination, he forsook his profitable calling for a profession more congenial to his disposition and became—an actor. The arduous character of the *clown* in “*Lear*” was originally performed by ARMINE—who likewise wrote several comic pieces for the stage.

HENRY CONDELL.

CONDELL was unquestionably a contemporary comedian with SHAKSPEARE, altho’ we have not on record any character which he sustained in the poet’s plays. He was a principal proprietor of the *Globe and Blackfriars Theatre*, and continued as such until the period of his death, which occurred at London in the 67th year of his age.

NATHANIEL FIELD.

FLECKNO in his treatise on the English Stage speaks of FIELD as an actor of great eminence, but mentions no part in which he particularly excelled;—in his youth he principally sustained female characters. There was an excellent portrait of this performer in the Dulwich College. He died in 1641.

ALEXANDER COOKE.

Was stage heroine in the year 1588 ;—It is well known, that during the era of SHAKSPEARE and for a subsequent period, women did not appear upon the stage ;—(to which circumstance as well as the manners of the time, may in a great measure be ascribed the indecent expressions we too frequently find placed by SHAKSPEARE in the mouth’s of his female characters)—and to COOKE was allotted the honor of originally sustaining the principal female parts in the plays of the great bard.

AUGUSTINE PHILLIPS.

Represented the same line of character with KEMPE and ARMINE, and like them, contributed to the amusement of the stage through the medium of comic pieces, as well as by his personal exertions.

WILLIAM OSTLER.

In his youth represented female characters, but must afterwards have acquired considerable fame in another line of acting; for in DAVIS's "*Scourge to Folly*" a poetical work published in 1623 there are some verses addressed to him as "the ROSCIUS of these times."

ROBERT GOUGH.

This actor in his youth likewise principally appeared in women's parts, but as he advanced in years, sustained those of a different description, and was succeeded in the former line, by his son JAMES GOUGH who is said to have acquired great celebrity.

THOMAS POPE.
WILLIAM SLY.
SAMUEL CROSS.
NICHOLAS TOOLY.
ROBERT BENFIELD.
GEORGE BRYANT.
RICHARD COWLEY.
JOHN UNDERWOOD.
WILLIAM ECCLESTONE.
JOHN RICE.

The biography of the above may be compressed in a very small compass, all which remains to be stated in their "*brief chronicle*"—is—that they were contemporary actors with, and consequently, original performers of,—the plays—and probably "*boon companions*" and associates of SHAKESPEARE:—circumstances which will be thought of sufficient interest to merit record of their names—by all *true* lovers of the bard—and in an age when we see whole pages of eminent literary publications (1) devoted to analysis of, and comments upon, the ideal characters who form the "*dramatis personæ*" of those plays—a biographical sketch of their original representatives cannot be unacceptable to the general reader.

M.

(1) See London Mag. for April.

THEATRICAL INQUISITION.

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"The business of Plays is to recommend Virtue, and discountenance vice; to shew the uncertainty of human greatness, the sudden turns of fate, and the unhappy conclusions of violence and injustice. 'Tis to expose the singularities of pride and fancy, to make folly and falsehood contemptible and to bring every thing that is ill under infamy and neglect."

JBR. COLLIER.

DRURY LANE THEATRE.

Journal of Performances with Remarks.

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June. 23.—Henry VIII.—Revolt of the Greeks.

24.—Jew—Modern Antiques—Ibid.

25.—Dramatist—Two Wives.—Ibid.

26.—Road to Ruin—Revolt of the Greeks.

28.—Hypocrite—Ibid.

This play has had a very considerable run during the present season, which certainly is no evidence that morality has always a very powerful influence in regulating and directing public taste in the direction of their favourite performances. It is, as a composition, of a piece with OVID's *Art of Love*, or the poems of Mr. THOMAS LITTLE, with the disadvantage of having very indelicate sentiments conveyed in still more indelicate language; and to do the performers justice, they seemed one and all determined to place the *equivagues* beyond all doubt, and to mark in an emphatic manner, their force and applicability. The novelty in the cast of the play was the substitution of HARLEY for LISTON in *Maw-worm*, in consequence of the latter gentleman's engagement at the Haymarket. HARLEY's performance was a close imitation of LISTON's; but the misfortune is, that although it is easy to catch the buffoonery of that extraordinary actor, it is far from being equally easy to catch the droll and original humour that redeems his thousand eccentricities. There was a palpable aim at effect in every thing he said or did—he seemed to think that his tone and manner could not be too unnatural—too much out of the ordinary course of actions in order to render his performance happy. In the pulpit—

speech he was encored; his attitudes were sufficiently preacher-like, but he pronounced every sentence in a voice totally different from that with which he delivered the preceeding one. He spoke, by-the-bye, almost quite a different speech on the encore, as though a performer were called on to repeat "*Scots wha hae*" and answered it by giving "*The Death of Nelson*". The house was very thin, even at half price.

29.—Devil's Bridge—What next? [Benefit of Mr. BRAHAM.]

The benefit of our favourite vocalist was, we are happy to say, well, and fashionably attended, reflecting the highest credit on the taste of this metropolis and the general frequenters of the Theatre. Mr. B. is *facili princeps*, the first English singer of our day and no encomium of ours can add a jot to his reputation. With a power of song, an amenity of manner, and a more than respectable proficiency in the business of the stage he has peculiar claims upon the notice of a British audience. His claims were last night answered and rewarded as they deserved to be. Besides his own paramount claims to public favour he has been the means of calling forth Miss MELVILLE, whose reception was only less enthusiastic than his own. The *début* of this Lady "on any stage" was as felicitous as her best friends could wish, and perhaps more than her admirers could have anticipated. The embarrassment attending a first appearance added a charm to her first song "*Sweet Home*", which was given with a tremulous delicacy, and chasteness, which every one was delighted to hear. In justice we must add, that her performance throughout was marked with delicacy (like her songs), and gives promise of a scenic power which few vocalists possess. At the opening of the "*Devils Bridge*", some over-anxious friends of Mr. HORN imagined that a chorus singer was to be his substitute, and they very lustily called for Mr. HORN; but Mr. KNIGHT (after consulting some one or other at the first wing) very properly came forward, and set the audience right. He modestly said, that if he understood the house (a little parliamentary, however), their object was to see Mr. HORN? (A number of voices. "HORN, HORN.") "Well, rejoined Mr. KNIGHT,) La-

dies and Gentlemen, I understand your wish is to see Mr. HORN? (From the Pit, "Yes, yes.") "Ladies and Gentlemen, you shall see Mr. HORN ("Bravo, bravo"); he is now dressing for his part, and when the piece renders his presence necessary, he will be ready to do his duty, and appear before you." (Cries of "Bravo".) Mr. KNIGHT then kicked up one foot, by way of polite acknowledgment to the audience, and the kick was certainly in character. The chorus singer, who had retired during the storm, again appeared, and was welcomed with a round of genuine applause, in compensation for the mistake which the pit, or rather a few in the pit, had committed.

In the first act the hero of the night appeared, and his appearance was hailed with the enthusiasm which all his previous efforts so strongly merit. Englishmen know peculiarly how to appreciate the merits of English artists; and while the deserts of foreigners are met with the approbation they deserve, the audience of this evening did not forget to hail native talent as we always wish it should be hailed. Mr. BRAHAM, with an acumen belonging to great men (great in their several situations), introduced to our notice Miss CAREW; and it is to us a matter of astonishment, that such a distinguished vocalist should not have a regular engagement at some of our great Metropolitan Theatres. Mr. BRAHAM has, in introducing this young lady, added to his celebrity; and we hope the lessee and proprietor of Drury-lane will not omit to profit by the hint. Mr. HORN was rapturously received, and was in good voice; but his labours were not particularly remarkable. Little KNIGHT exhibited a fund of humour, and his humour may be called *sui generis*. The House was crowded to an overflow before the rising of the curtain.

30.—Wonder.—Rendezvous—Falls of Clyde, [Benefit of Miss BOOTH.]

July 1.—Heir at Law—Sylvester Daggerwood—Turn out

2.—Man and Wife—Revolt of the Greeks.

3.—Man of the World—Spanish Gallants—Falls of Clyde.

5.—Liar—Monsieur Tonson—Mayor of Garratt, [Benefit of Mrs. BLAND.]

6.—Way to get Married—Spanish Gallants—Falls of Clyde.

7.—Every one has his fault—Spanish Gallants—What Next? [Benefit of Mr. BRANDON.]

8.—Man of the World—Revolt of the Greeks.

9.—Liar—Modern Antiques—Falls of Clyde.

10.—Hypocrite—Revolt of the Greeks.

12.—Review—Monsieur Tonson—Miller's Maid, [Benefit of the widow and family of Mr. OXBERRY.]

13.—Simpson and Co.—Falls of Clyde—Revolt of the Greeks.

14.—Two Wives—Liar—Ibid.

15.—Belles Stratagem—Miller's Maid.

This comedy was revived for the purpose of introducing to these boards, Miss L. PATON in the character of *Letitia Hardy*. We had the pleasure of noticing a former attempt of this young lady last year, for the benefit of her sister at the other house. [Vide Vol. IV. 250]. We then thought we discovered considerable promise in her performance, and our anticipations were more than realized by the present performance, altho' her former appearances, were but as the young flutterings of the birdling ere it quits its nest, now, with confirmed pinion, it fearlessly soars on high in the consciousness of power, to sustain, we trust, a durable and lofty flight. Indeed, we have little hesitation in avowing our opinion, that Miss L. PATON may, by a diligent cultivation of her talents, attain the pinnacle of the Thalian art, and we cannot but congratulate the lessee of Drury Lane Theatre on such an acquisition to his company. In countenance, she much resembles her sister. Her figure is petite, but graceful; her manner, playful and lady-like; her voice, melodious and fascinating, though, at times, we thought we discerned a slight lisp. Her conception of the ignorant hoydenism which *Letitia Hardy* assumes, for the purpose of disgusting *Doricourt*, was not more accurate than the style in which it was developed was admirable; it drew down shouts of applause; but her acting here was, perhaps, surpassed by the grace and elegance with which she danced the *minuet* with NOBLE in the masquerade scene. Indeed, throughout her performance, the critic had but to applaud. ELLISTON played *Doricourt* admirably: he reminded us of what he was twenty years ago. DOWTON was *Old Hardy*: it is needless to say that his hu-

mour was excellent. The other characters were very ably supported. Between the acts, Madame CATALANI enchanted the audience with her accustomed energy; but a cold, we regret to say, detracted from the melody of her tones. In the afterpiece of the "*Miller's Maid*," the acting of SHERWIN made us regret that he is not more repeatedly brought forward. The house was well filled, and the announcement of the comedy for repetition by EL-LISTON was received with universal approbation.

16.—Belles Stratagem—Three and the Dence.

17.—Hypocrite—Miller's Maid.

19.—She stoops to conquer—Two Wives—Falls of Clyde.

20.—Poor Gentleman—What next.

21.—Hypocrite—A Ballet—The Citizen.

22.—Dramatist—A Pastoral Ballet—Citizen.

COVENT GARDEN THEATRE.

Journal of Performances, with Remarks.

June 23rd.—Romeo and Juliet—My Own Man.

In consequence of the alarming illness of Miss NESBITT, the manager was this evening under the necessity of issuing a notice to the public, of the impossibility of her appearing (as announced) for the 2nd time, in the character of Juliet. The placard that communicated this intelligence, stated that "*Miss F. H. KELLY, with great good nature, immediately undertook to act a character, in which she has often been received with the flattering approbation of a kind audience.*" This audience on this occasion, appeared to appreciate the generosity and amiability of her conduct and welcomed her on her entrance with 3 rounds of applause. Her acting was superior to, and her reception throughout the piece, warmer than any previous performance, and must have proved that she is not likely to lose the favour she has so decidedly gained. The house was by no means crowded.

24.—Clandestine Marriage—High Life Below Stairs—and a Masquerade.—[Benefit of Mr. FARREN.]

25.—Comedy of Errors—My Own Man.

- 26.—Pride shall have a Fall—Charles the 2nd.
 28.—Macbeth—Forty Thieves.
 29.—Clari—Charles the 2nd.—Hunter of the Alps.
 30.—As you like it—Magpie or the Maid?—[Benefit of Miss M. TREE].

An exceeding full attendance honoured Miss TREE with their presence this evening; a testimony of public favour as marked as it is merited. There is no female on the boards who equals Miss TREE in that most exquisite attribute of song—deep and pathetic feeling, which shows that the sentiment flows from the heart, and that the sound is but an echo of the sense. In the part of *Rosalind* which she played this evening, for the first time, she was eminently successful, and we know of no one who in an equal degree, unites the comic and vocal abilities which are suited to this interesting part. Miss A. TREE made her 2nd appearance (as *Celia*) on any stage, and the first of this season. She is a very pleasing tho' not powerful singer, formed on the model (she need not have a better) of her sister.

July 1st.—School for Scandal—A Day after the Wedding—Forest of Bondy—[Benefit of Messrs. BLANCHARD and WARE].

- 2.—John Bull—Cent per Cent.
 3.—School of Reform—Irish Tutor—Hunter of the Alps.
 5.—Henry IV.—Forty Thieves.
 6.—Irish Widow—Town and Country—Ella Rosenberg.
 —[Benefit of Messrs. COOPER, RAYNER and MISS LACY].

The Benefit of these three deservedly favourite performers, was numerous and fashionably attended. The *Irish Widow* introduced a new candidate for public favour, as the *Widow Brady*, a lady of the name of MILLER. It is now some years since we saw the beautiful Mrs. MARDYN in this part, full of life and spirit, well made, handsome, and good-natured. She was a delightful representative of the *Irish Widow*. It was perhaps her very best character, although, indeed, there was no character in which her lively talent and personal fascinations did not render her performance pleasing and impressive. The lady who undertook the *Widow Brady* last evening, like her predecessor in the part, has many qualifications for it. She possesses one in a very eminent degree, which is, that she is very

pretty; besides, her deportment is very lady-like, and her manner, which is marked by a pleasing sprightliness and natural vivacity, bespeaks the acquaintance and cultivation of good society. She appeared more than usually confident for a novice, and certainly her timidity did not at all interfere with the display of her powers. Her voice is agreeable and full, and admirably suited to the charming *Widow Brady*. We would recommend less rapidity of utterance which, however, might easily be occasioned by the incompleteness of self-possession, inseparable from a first appearance. Altogether the *début* was a most successful one, and throughout her performance was received with the most emphatic, and we will add, the most deserving applause. *Ella Rosenberg* has a most felicitous representative in Miss LACY. To a distinct and finely modulated voice, she unites an intelligence of manner and expression, as well as a susceptibility of marking and discerning the nicer shades of feeling, which renders her performance correct, pleasing and impressive.

7.—All in the Wrong—Forest of Bondy.

8.—Clandestine Marriage—High Life below Stairs—A Masquerade, [Benefit of Mr. FARLEY.]

9.—West Indian—*Yard Arm and Yard Arm, or Two ways of telling a Story* (being a scene from the farce of *Netley Abbey*)—Presumption or the Fate of Frankenstein—[Benefit of Messrs. T. P. COOKE and CONNOR].

The house was this evening crowded to suffocation, and the entertainments provided, were well calculated to call in request, a rare combination of comic talent. In the comedy, CONNOR personated the blustering blundering good-natured *Major O'Flaherty*, with natural Hibernian brogue, but we do not think had the humour of the veteran JOHNSON, or of PADDY WRIBBER, once very properly called his "Double." Every other attempt, which we have seen in the course of the last 10 years, has been a complete abortion. The name of Mrs EDWIN has been too long known, and too highly prized by the public, not to justify any tribute that could be paid her, as a most accomplished actress in her peculiar department. In this instance, she kindly undertook the character of *Charlotte Rusport*, and acquitted herself with a spirit and animation, worthy her most

admired efforts. Mr. JOHN REEVE afterwards sang his favourite song of "*A Trip to Richmond*" and called forth an animated encore. In the concluding piece of absurdity, BENNET played *Frankenstein* admirably, and T. P. COOKE's exertions, deserve more than we can say. The extravagances of the modern Prometheus, sent the audience home to "sup, full of horrors."

10.—Inconstant—Charles the 2nd.

12.—Romeo and Juliet—Presumption.

13.—John Bull—Presumption, [Benefit of Mr. C. TAYLOR.]

14.—Comedy of Errors—Irish Widow—Ella Rosenberg—[Benefit of Miss BEAUMONT].

This was Miss BEAUMONT's farewell benefit, she being about to retire from the stage. The house was filled with a most respectable audience; and it is one of the best testimonies that can be adduced of the young lady's merits, both in public and private life. Miss BEAUMONT filled the part of *Luciana*. She appeared to us to be suffering from a severe cold. The audience were very enthusiastic in their applause. Mrs. MILLER appeared for the second time as the *Widow Brady*; and the spirit with which she sustained the character, fully justify the remarks we made on her debut. Her manner reminded us very much of Mrs. JORDAN; indeed we think she comes nearer to her than any one now on the stage. Mrs. MILLER could not have a better model. Miss LACY was exceedingly affecting as *Ella Rosenberg*. We have never seen the part better acted; and the audience testified their feeling of it, by the applauses which they bestowed.

15.—School for Scandal—Padlock—[Benefit of Messrs. ISAACS and CLAREMONT.]

16.—School of Reform—Hunter of the Alps.

17.—Much Ado about Nothing—Charles 2nd.

This night concluded a protracted, and altogether a successful season. Its novelties have been numerous, if not particularly eminent for their merits; and the efforts of the managers have been laudably exerted in reviving several of the fine acting comedies of SHAKSPEARE, which for some unaccountable reason, had been shamefully neglected for many seasons. Their attention, however, to other great

masters we cannot speak so much of : and we really wish, that portion of the enormous sums, expended in getting up those gorgeousgewgaws the melo-drama's and pantomimes, had been bestowed on the plays of BEAUMONT and FLETCHER, MASSINGER, CONGREVE, and other admirable dramatists, the very names of whose fine old English comedies, give a delicious fillip to the reminiscences of the true lovers of the drama—it is not too much, to expect from the managers of the “greatest theatre in the world” a little more attention to those imperishable names that stand high recorded on the list of fame.

After the play, Mr. FAWCETT came forward and addressed the audience as follows :—

“Ladies and Gentlemen—Our season closing with the representations of this evening, I come, on the part of the Proprietors, to offer you their sincere thanks for the distinguished patronage with which you have honoured this Theatre.

“The new embellishments, I am happy to say, have given universal satisfaction. Our success, in the attempt to revive a taste for comedy, has answered our most sanguine expectations, while our efforts to give additional effect to the plays of SHAKSPEARE must, we trust, have convinced you of our love and veneration for the greatest dramatic poet that ever charmed or instructed mankind.

“In short, when I call to your recollection, that we have, in the course of the present season, produced thirteen new pieces, besides many revivals, I trust you will allow that neither pains nor expense have been spared, to make the entertainments of Covent Garden theatre, worthy of the greatest nation in the world,

“It only remains to assure you, that the vacation will be entirely devoted to your future entertainment and convenience, and that no efforts will be spared to ensure a continuance of your favour. And now, Ladies and Gentlemen, on the part of the Proprietors, of myself, and all the other performers, until the 27th of September, I most respectfully bid you farewell.”

Mr. FAWCETT was loudly cheered on his retiring, by an auditory, sufficiently numerous to be comfortable.

HAYMARKET THEATRE.

June 23d.—Lord of the Manor—A Year in an hour—My Grandmother.

Madam VESTRIS redeemed by her very fascinating style of acting and singing the very ridiculous piece of "*My Grandmother*" She introduced "*Awake! the Morning Beams, Love,* from the opera of "*La Donna del Lago,*" and was warmly encored in it. A similar mark of approbation honoured her exquisitely expressive delivery of an introduced air from the opera of "*Philandering*" "*Why! what should a poor maiden do.*" We cannot well account for the rage that seems to prevail of despoiling one opera of its songs, and transferring them to another piece, without regard to propriety of time or place, or natural connexion with what precedes, or is to come after. However the practice is applauded, and it is idle to complain; besides we have the authority of JUNIUS, "that a pretty woman is the only tyrant an Englishman should not resist." Whilst the innovation is confined to Madame VESTRIS, and to such delightful songs as she can warble forth, the tyrant and the tyranny are too pleasing and powerful to create a desire of resistance, or to refuse a voluntary and selfish submission to both.

24th —She stoops to conquer—*Ibid*—A Rowland for an Oliver.

A Mrs. WINDSOR, whose *début* in the character of *Miss Hardcastle* in this comedy, on the 16th of June, we omitted to notice, repeated the part this evening. She is from one of the provincial theatres, we believe Exeter. She has quite arrived at the years of discretion and seems to possess sufficient qualifications for the acting of respectable old gentlewomen: beyond these we perceive she does not aspire.

25—Matrimony—Sweethearts and Wives—Family Jars.

26.—Mogul Tale—A Cure for the Heart Ache—Fish out Water.

28.—Sweethearts and Wives—Simpson and Co.

29.—Matrimony—Way to keep him—Love Laughs at Locksmiths.

30.—Lord of the Manor—My Grandmother—Mrs. Smith.
July 1.—Twelve Precisely—Sweethearts and Wives—
Two strings to your Bow.

2d.—Every one has his Fault—A year in an hour—A
Roland for an Oliver.

3d.—Way to keep him.—Mrs. Smith—Simpson and Co.

5th.—Twelve Precisely—Sweethearts and Wives—Fish
out of Water.

6.—Love Laughs at Locksmiths—Exchange no Rob-
bery—Two strings to your bow.

7.—Sweethearts and Wives—Two strings to your bow—
Seeing is believing.

8.—She stoops to Conquer—Mrs. Smith—Simpson and
Co.

9.—Matrimony—Sweethearts and Wives—A year in an
hour.

10.—Rosina—Every one has his Fault—Fish out of
Water.

This evening witnessed the début of two new candidates for public favour in the vocal department. A Mr. MEL-ROSE, and a young lady who played *Rosina*. The former is a pleasing singer ; his voice possesses many agreeable and varied tones ; but in style, in gracefulness and feeling of delivery, and in those ornamental attributes of song, which is not the least attractive part of the art, Mr. M. is sadly deficient. His figure is sufficiently imposing and personable, but his acting rather detracts from, than adds to the personal advantages he possesses ; he appears, in short, quite a novice in the practical part of theatricals. Of the powers of the young lady, it is not easy to form a correct estimate, from the extreme incompleteness of self-possession under which she laboured. Her timidity almost amounted to an utter disqualification for the display of very respectable musical talents, which she is certainly possessed of. Her voice does not exhibit much compass ; but it possesses sweetness, and has manifestly undergone a sedulous cultivation and well-disciplined instruction. Towards the close of the piece, she took some courage, and sung spiritedly and well, so as to draw down considerable applause. Her deportment is lady-like, and her personal appearance without any marked expression

of beauty or intelligence is agreeable and interesting. Altogether she is a young lady in whom we apprehend the stage will find a respectable acquisition, when she acquires what she stands so much in need of—collectedness and confidence.

12.—Twelve Precisely—Sweethearts and Wives—Family Jars.

13.—Love Laughs at Locksmiths—Exchange no Robbery—Fish out of Water.

14.—Rosina—Sweethearts and Wives—Two strings to your bow.

15.—She stoops to conquer—Mrs. Smith—Simpson and Co.

16.—My Grandmother—MARRIED and SINGLE, [1st time]—A Year in an Hour.

Another new piece under the above title, from the pen of Mr. POOLE, author of "*Simpson and Co.*" was this evening produced and met with complete success. Whether it is a translation from the French or not, we will not venture to decide, but whoever will call any modern English Drama an original, must be bold indeed! We suspect, however, that the character of *Beau Shatterley* is borrowed from *Le cidevant Jeune Homme*.

The plot is full of bustle and incident though by no means remarkable for simplicity. It turns upon the fortunes of an uncle, *Mr. Shatterley*, [Mr. FARREN,] and a nephew, *Mr. Melfort*, [Mr. COOPER]. The uncle is a beau of sixty, who would be thought a dashing young gallant of six-and-twenty. The nephew is a commonplace, quiet youth, who is guilty of no other sin than that of owing two hundred pounds to a merciless creditor. A scheme is laid to entrap him, by sending two bailiffs in a coach, who are to send up to him a message to come down to two ladies, who are waiting. The uncle, considering it an affair of intrigue, accepts the invitation in his nephew's name (*Melfort*), is arrested, and put in a sponging-house. The debt and costs are paid by the uncle before he can obtain his liberation. In the mean time, the unlucky old beau has offended a hot-headed Irishman, who sends him a challenge, which, being addressed to *Mr. Melfort*, falls into the nephew's hands. In order to save himself from the jeers of the town, the uncle agrees

to discharge his nephew's debts. There is the necessary quantity of the episodical incident, such as the obstreperous interference of *Mrs. Shatterley*, from whom the uncle had been for some years separated, and who is by him mistaken for a lady of light character. *Young Melfort*, too, has a love affair with a fond, jealous girl; and there is a married couple who are always talking of the serenity and fondness of their domestic life, and who always end their cooings with a quarrel. The piece ends with the reconciliation of all parties.

It was most successful, for from the commencement to the fall of the curtain not a murmur of dissent was heard. Indeed it could not well be otherwise, the incidents were numerous and ever on the move. The dialogue was smart and some of the characters very well conceived and happily sketched out. The part of *Beau Shatterley*—good in idea—was excellent in the performance. FARREN never played better. His dress, his face, his manner, were all inimitable. It was wholly unlike his previous performances and exhibited a capacity for a very extended range of comic acting. This part was a great support of the piece, and with such a prop, it could not tremble for a moment.

Mrs. GLOVER and Mr. POPE, in the ultra-happy couple, were respectable enough, but the parts were make-weights, and afforded no great scope for talent. COOPER, in *Melfort*, was lively, gentlemanly, and correct. Mr. VINING had the character of a bustling, impudent, officious valet to perform, and he was bustling, impudent, and officious. There was a sucking attorney, one *Master Ferret*, which Mr. WEST played to the life. He seemed to have lived in one of the small Inns of Court all his life, and to have never had an idea beyond a *capias* and a bill of costs. His garb and manner were exquisitely real. We trembled for our personal safety with such a person before us. *Mrs. Shatterley* was represented by Mrs. C. JONES—a very clever woman in chambermaids and vixens, but not precisely fitted for lady-like parts. True, *Mrs. Shatterley* was not very lady-like, but she had at least, from her condition in life, the outward appearance of a gentlewoman. Mrs. T. HILL, in *Fanny*, had only to look pretty,

and that she did with all her might. The piece was announced for repetition, with roars of approbation.

17th.—Matrimony—Married and Single—Agreeable Surprise.

19.—Married and Single—Sweethearts and Wives.

20.—Married and Single—Marriage of Figaro.

21.—Seeing is believing—Married and Single—Lord of the Manor.

22.—A day after the Wedding—Married and Single—Beggars' Opera.

ENGLISH OPERA HOUSE.

Mr. MATHEWS.

July 1st.—This gentleman, whose efforts to please have been so abundantly successful, closed his season this evening at the English Opera House. For several months Mr. MATHEWS, by the force of his extraordinary and versatile talents, has drawn crowded audiences, who have invariably acknowledged his surprising powers. Mr. MATHEWS delivered the following address, in his peculiar and characteristic style :—

Ladies and Gentlemen—In once more taking my leave of you for a season, I wish I could think on something to say which would entitle you to exclaim with our *late* friend, Mr. BRAY,—“Well I never heard that before ;” but the language of grateful acknowledgment is soon exhausted, however unbounded may be the feeling that prompts it. To say that I am proud of your applause, and grateful for your kindness, is a “twice told tale,” which has been more than thrice repeated, but be assured that the undiminished favour I have experienced has year after year increased my anxiety to merit your smiles, and will leave an indelible recollection on my heart, when I and my humble efforts to amuse you may perhaps be forgotten. While thus encouraged it would be affectation if not ingratitude to talk of retiring from public life; while I continue, therefore, to receive your approbation, I shall continue my endeavours to deserve it ; and trust I shall

next year be able to present you with something, at least as well deserving your attention as any thing I have heretofore had the pleasure and honour of submitting to your notice. With this hope, and the gratifying anticipation of soon meeting you again, I most respectfully and cordially bid you farewell.

Mr. MATHEWS retired from the stage amidst a loud and cordial burst of applause.

July 3d.—Barber of Seville—MONKEY ISLAND, or *Harlequin and the Loadstone Rock*, [1st time.]

The theatre opened for its regular season this evening. Mr. MATHEW's performance had been so deservedly popular as to engage the theatre until a night or two before the regular commencement of the summer campaign.

There was not, therefore, any time, nor indeed was there any need, for fresh painting, and the customary preparations previous to the opening of the house ; it is, in point of decoration, &c. precisely as it was last year. But whilst the external appearance of this little temple of the Muses remains the same, there has been a great improvement in the number and in the merit of the several votaries who bring to it this season the contribution of their respective and varied talents. The company appears to be of the best description as among them we find the names of Messrs. BRAHAM, PHILLIPS, BROADHURST, and PEARMAN, Misses STEPHENS, POVEY, KELLY, and many other distinguished performers, male and female.

In the opera a young lady named HARVEY, made her first appearance on a London stage, in the very trying part of *Rosina*. It was a *début* both as to performance, and still more as to promise, singularly successful. She appears to have capabilities which only require cultivation to make her a most formidable rival of the ladies who at present enjoy a sort of monopoly of public admiration and applause. To an expressive countenance and agreeable person, Miss HARVEY unites a pleasing and harmonious speaking voice, indeed occasionally somewhat too closely bordering on the verge of that prolonged harmony which is considered a characteristic of the country (Ireland), from which she came. This disadvantage, however, if it be a disadvantage, is one merely temporary

and accidental, and one that a residence in this country will easily correct and overcome. These, together with a lady-like deportment and a natural and graceful flow of action, constitute no ordinary qualifications for the stage as an actress. Her qualities as a singer are of a still higher order. She possesses a voice of extraordinary compass and extent. Her execution of the most rapid involutions is admirably accurate, and bespeaks a sedulous cultivation of her voice. It moreover possesses a clear, firm, and silvery tone in the higher as well as the lower notes, which entitles it not only to the character of great power but of great sweetness also. With continued cultivation and a short experience of the practical part of theatricals (in which she is apparently a novice) she may be confident not of certain success but of great eminence in her profession. She was warmly applauded throughout. In "*Tyrant Sway*," and "*The Singing Lesson*," a duet, between her and Mr. PHILLIPS were loudly encored. Mr. PHILLIPS after an absence of eleven years, appeared as *Count Almaviva*. He came with all the partialities of "auld acquaintance" enlisted in his favour, and his improved taste in that interval, and unimpaired powers of voice justified the very marked and flattering reception he met with. The subordinate characters of the opera were well sustained. On the falling of the curtain there were three distinct rounds of applause, on which Mr. BARTLEY came forward, and announced that in consequence of the distinguished approbation with which the opera was received, it would be repeated on Monday, (the 5th). The opera was followed by a pantomime, partly new, and partly borrowed, entitled "*The Monkey Island*." The introduction, in which the lady who is afterwards *Columbine*, is imprisoned in an island, and guarded by monkeys of all colours, until she is released by a sailor, who of course afterwards becomes *Harlequin*, is amusing enough. But the remainder of it, destitute as it is of any thing like gorgeous scenery, is altogether too long and tiresome, notwithstanding the very ludicrous gambols of that prince of *Clowns*, GRIMALDI the Second; and the pretty and graceful dancing of Miss ROMER, combined with the agility of Mr. ELLAR. A few judicious curtailments towards

the close would render it, if not popular, at least sufficiently acceptable and attractive.

5th.—Ibid—Ibid.

6th.—MILITARY TACTICS [1st time.]—Tom Thumb—Ibid.

This is a translation with very slight alteration from a French piece of a very *mediocre* description called "*Les Projets de Mariage*." Report has attributed the authorship to Mr. BEAZLEY. The production (if it be his) is neither likely to add to the reputation of the author, nor the treasury of the Theatre. It abounds in common place sentiment and incident.

The plot consists in a Colonel acting the part of a Captain, and the Captain, *vice versa*, personating the Colonel. A denouement takes place, by which the fair hand of a lady (Miss POVEY) is disposed of to the Captain. This is the whole substance of the piece. There is a pretty song, attuned to a popular air, introduced by Mr. PEARMAN, which was encored; but there was nothing of merit in the piece itself to entitle it to outlive a night or two. The house was so miserably thin that there were scarcely a sufficient number present to decide whether the operetta should be withdrawn or repeated. It was given out for repetition, with some applause. The great merit of the piece was, that it was admirably supported in all its characters.

BARTLEY was never more at home perhaps, than in the match-making uncle; POWER, easy and gentlemanly in the colonel; and PEARMAN not only sung as if he had been taking lessons from the mermaids during his American voyage, but played also the *captain*, with a spirit completely *en militaire*. Nor is it complimenting Miss POVEY beyond her merit, to say that, as far as the capabilities of her part permitted, she showed herself to be no less an actress than a singer. WRENCH, as the intriguing and mercenary valet, would have deserved equal commendation, if he had either sung his song in such a way that at least, either the notes or the words of it, might have been somewhat intelligible, or if he could not do this, had omitted it altogether. Carelessness, real or affected, is perhaps to be reckoned among his merits; but we would recommend him for the future, not to degenerate into actual slovenness even in a little song.

After the piece, a Master BURKE, whom the bills entitled "*The Musical Phenomenon*," played one or two airs on the violin, which evinced great precocity of musical genius. We are generally adverse to fantoccini exhibitions, because they, for the most part, make "a spoiled child" of one, who, by proper and due cultivation, might become a very eminent person.

"For some few months we call him clever,
And then, poor child, farewell for ever."

Master BURKE, Master ASPULL, and Master MINASI are all very clever children, but they must undergo the laborious study, that is inseparable from success in any pursuit, to enable them to arrive at eminence in the respective departments of a very difficult profession, in which they are engaged. The age of inspiration has gone bye—that of industry has succeeded—and the better way would be to educate "those infant aspirants after future fame," according to the customs and manners of the age in which they live.

7.—Barber of Seville—Pantomime.

8.—Military Tactics—Maid and Magpie—Ibid.

The new piece met this evening with a much more flattering reception than it experienced on its first representation. The popular drama of the *Magpie* was afterwards produced for the first time these five seasons. Of all the numerous melo-dramas we have borrowed from the minor theatres of France, this is decidedly the best. The story itself is simply and naturally told, and it derives a deep and solemn interest from the notoriety that, in its essential circumstances, the catastrophe excepted, it is an historic fact. On the worse regulated theatre of real life it was a tragedy of the darkest hue: the *Maid* was executed before the *Magpie's* nest was found. Poetic justice reverses the doom in the dramatic representation, without weakening the moral interest: and the *Maid* has also, when represented as last night, the additional atonement of being exhibited in all the touching truth of nature and simplicity. Miss KELLY on her first entrance, was greeted with enthusiastic cheers, and was evidently affected by the continued plaudits of a full house. Her merits in this character are perfectly well known to

the play going public, so that commendation and criticism are alike superfluous: on this occasion she evinced a degree of deep and intense feeling, which almost surpassed her former efforts; we never witnessed an effect more powerful than that which was produced upon the audience by her inimitable acting. The character of *Everard* introduced to us a Mr. C. F. YOUNG (from America, his first appearance in London), who supported the interest of the piece with great credit. His delivery approaches a little too much on the verge of pomposity, but if this were corrected, he appears fully competent to support the line of characters he appears to aspire to, with credit and advantage.

A Mr. PERKINS also made his first appearance here, as *Francaeur*, and performed the little he had to do in a way not discouraging to the idea, that he might be capable of something more. T. P. COOKE'S *Jew Isaac* deserved the applause it met with.

9.—Barber of Seville—Pantomime.

10.—Military Tactics—Maid and Magpie—Ibid.

12.—Guy Mannering—Pantomime.

Mr. BRAHAM made his first appearance for the season in the opera, and being in excellent voice, the lovers of music experienced a delightful treat. Miss NOEL, a young lady from the Bath Theatre, sustained the part of *Lucy Bertram* in a manner that enables us to pronounce her a valuable acquisition to the corps of the English Opera House. Her voice is peculiarly sweet, but not powerful, and she gave the air of "*Home, Sweet Home*," and "*Oh, Slumber my Darling*," with much melody and pathos. Her figure is good, and her acting, lady-like and graceful. RAYNER played *Dinmont* most ably, imparting a considerable portion of dry Yorkshire humour to it. TAYLEURE was the *Dominie*, and did it most respectably. Mrs. EGERTON undertook her favourite character of *Meg*. The other parts were excellently filled and the opera went off with great *éclat*.

13.—Devil's Bridge—Ibid.

14.—Love in a Village—Ibid.

Miss HARVEY played *Rosetta* and fully sustained the reputation she had acquired by her former performance; in

the duets with Mr. BRAHAM, and "*Together let us range the Fields,*" with Mr. PHILLIPS, she evinced a sedulously-cultivated taste, and displayed a brilliancy of tones exceedingly pleasing and powerful. Mr. PHILLIPS sang with much spirit and effect: he was warmly applauded in the "*Blooming Rose,*" which is a beautiful piece of composition, musical as well as poetical. We regret to have observed that his exertions, and those of his fair pupil, were greatly marred by the absence of some of the leading performers of the orchestra, and by some very sorry substitutes who were placed there in their stead. They did not play in concert either with the singers or themselves: they appeared like the patrician soldiers, "strangers to one another." We hope that if operas are to be performed here, they may be altogether strangers to the theatre, and that more attention will be paid in future to this department of the management.

15.—Military Tactics—Maid and Magpie—Presumption.

16.—Barber of Seville—Pantomime.

17.—Guy Mannering—Ibid.

19.—Military Tactics—Miller's Maid—Presumption.

20.—Ibid.—Free and Easy—Pantomime.

21.—No performance in consequence of the extensive preparation for the new piece

22nd. DER FREISCHÜTZ; or *the Seventh Bullet*, [1st time]—Military Tactics.

Public expectation has been so much excited by the announcement of this new musical performance, which it is said has been played every night for a twelvemonth in all the principal towns of Germany, that the house was crammed to excess. From the early period at which we are obliged to send our publication to press, we are under the necessity at present, of giving merely a slight sketch of the plot, but in our next we shall have an opportunity of returning to the subject.

Gaspar, a Huntsman, [BENNETT,] having sold himself to perdition by compact with the Demon *Zamiel*, the Jäger or Wild Huntsman Spirit, [T. P. COOKE,] endeavours to obtain three years respite of his doom by seducing *Rodolph*, another Huntsman, [BRAHAM,] his favoured rival in the affections of *Agnes* [Miss NOEL] into a similar compact.

with the relentless demon; and for this purpose, having by wizard power, deprived *Rodolph* of his skill in archery, upon which by the command of the Bohemian prince *Ottocar*, [BAKER,] the hand of *Agnes* is to depend, he prevails on him to visit the *Wolf's Glen* by moonlight, and assist in the magic process of making seven enchanted bullets, six of which are to obey with infallible aim the will of the marksman, while the seventh is to be guided by the Demon Spirit himself. With the seventh *Rodolph*, unconscious of the condition, loads his rifle to shoot for the bridal prize; *Caspar* having so contrived, in expectation that the demon will misguide it from the mark. He does so; but it is to the heart of *Caspar* himself that he averts it, who thus falls the victim of his own necromantic snare and *Rodolph* obtains the hand of his mistress. The music was delightful, and the piece was given out for representation with overwhelming applause.

MINOR DRAMA.

SURREY THEATRE.

During the preceding month the following Dramas have been produced at this Theatre.

"*MARTHA the Gipsy*" founded on a tale of the same name in the trashy and bepuffed "*Sayings and Doings*" of THEODORE HOOKE. This Tale from its tendency to excite superstitious impressions on the minds of its readers, and the credulous stile in which it is written, deserves strong censure and reprobation. The same observation applies in a less degree to the melo-drama, though from the few nights it was acted, its effects are less pernicious.

"*THE MYSTERIOUS MURDER, or the Ranger of Forest,*" altered from the "*Iron Chest*" in which Mr. HUNTLEY resumed his performance at this Theatre, and sustained the character of *Sir Edward Mortimer* with his usual ability.

"*THE SICILIAN OUTLAW, or the Castle of Caldora,*" a melodramatic version of "*Bertram*;" the part of *Bertram* by Mr. HUNTLEY.

"*ZELUCA AND THE RIVAL WARRIORS, or the Tiger Hunt.*" A short African Spectacle with a terrific long name; in which Mr. H. KEMBLE made his re-appearance, all dis-

rences between him and the Proprietor, having been amicably settled. He was greeted with loud and vehement applause. The piece itself was of the poorest description, and therefore requires no further comment.

"REDGAUNTLET" a milk-and-water adaptation of the last production from the North, and nearly unintelligible to those who had not previously perused the novel; wretchedly got up, and as wretchedly performed. The energetic acting of Mr. ROWBOTHAM as *Redgauntlet* was its chief support. The richly drawn characters of the *Stalwart Redgauntlet*, the enthusiastic castle-building *Darsie Latimer*, his soberer yet warm-hearted friend *Allan Fairford*, the *Ruffian Nixon*, the friendly Smuggler *Nanty Ewart*, the poor crasy litigant *Peter Peebles*, and the fine sketch of the Pretender, *Charles Edward*, were here stript of all their depth of colouring and became mere outlines indeed. The multiplicity of the characters put every performer on this establishment in requisition, and shewed (if we may be allowed the expression) the poverty of the Company to great advantage. Nothing could be more villainously performed than the character of the *Pretender* it would have disgraced a country barn. Considering it more the Manager's fault in giving the character, than the performer's in playing it, we will not damn his name to everlasting fame. The only persons besides ROWBOTHAM on whom we can bestow any praise are HARWOOD, and MISS PARROCK, particularly the latter, who played the part of *Dorcas* with great *naïvete* and archness.

COBOURG THEATRE.

We have often had occasion to admire the enterprise and activity of what are generally called "the Minor Theatres," and to contrast their exertions with the more ostentatious display of the "national" houses. In these contrasts the result was not always favourable to the more boisterous pretensions of the temples about Covent Garden and Drury Lane. In the line of melo-drama the latter are decidedly inferior. Their authors have not the *tact* at getting up a fine piece of blood and spectacle. They boggle at a murder, and have too many scruples at a robbery. Ghosts are

far too unreal and imaginative for their genius. In short, they want the true *gusto* for melo-drama. Now, over the other side of the water these things are infinitely better managed. The Coburg is the very haunt and refuge of the melo-dramatic muse; there, murder "bares her red arm" with most appalling vividness—there, the genius of robbery reigns triumphant on his festive throne—there, the sheeted ghosts "do squeak and gibber" across the frightened stage—and all the sublimities of horror are to be found there in their "most high and palmy state."—We have an infinite reverence for the gifted persons who invent, arrange, and perform these terrific pieces of business; and whenever we feel inclined "to sup full of horrors," always direct our steps to this house, sure of being sent away in a fit state for believing all sorts of unbelievable things, and of trembling at every thing which ought not to be trembled at. There has been a new piece brought out at this house, which, though less qualified with the terrific than usual, was still very pleasantly frightful. The title—*The AVENGER, or the Moor of Sicily*—prophesied something cheerful, and excited considerable hope; nor were we at all disappointed. The plot is founded upon the story of *John di Procida*, and his patriotic efforts to rescue his country from the thralldom and domination of the French, during the time of CHARLES of Anjou. Mrs. HEMANS has already converted the same materials into a tragedy, under the title of *Vespers of Palermo*; and DELAVIGNE, in his *Vêpres Siciliennes*, has raised himself into considerable reputation as a modern French tragic writer. The incidents are few, and rather judiciously selected and arranged. *Procida* returns to *Sicily* in the disguise of a *Moor*, and at the head of some well-appointed Sicilians, partly by stratagem, and partly by direct and courageous exertions, contrives to overthrow the French troops, and to destroy their leader. The part of *Procida* was performed by Mr. COBHAM with very considerable ability. This gentleman failed at Covent Garden as *Richard III.* but he appears to be more successful as the hero of the Coburg. We do not attempt to explain this. Mrs. STANLEY, in *Stella di Procida*, his mother, was very impressive, and Mr. BURROUGHS, in *Alessandro*, a patriotic young nobleman, displayed a good deal of vehe-

ment passion. The *French General* was personated by Mr. LEWIS, who evinced more of the *petit maitreship* of his country than of the manliness of a soldier. The other parts were respectably performed. The dresses and scenery were creditable to the liberality of the proprietors. These things at a minor theatre fill us with admiration. Nor ought we to forget the fight between Messrs. BLANCHARD and BRADLEY. It was worth any man's admiration. These persons are most surprising adepts in stage gladiatorialism. The quietness, precision, self-possession, vehemence, and even fury of their gestures and motions, were quite wonderful. There is nothing like it on any other stage, and it is worth a visit from all who are fond of theatrical warfare. The piece requires some curtailments to be completely successful. After a merry interlude, called *An odd fish at Margate*, the audience were treated with a very interesting spectacle, called "MUNGO PARKE, or the Source of the Nile," founded on the adventures of that remarkable traveller.



ROYAL VAUXHALL GARDENS.

July 10.—The annual juvenile fête, recently established by the present proprietors, was given on this evening, and every thing concurred to render it as complete an entertainment as could be wished. The weather was very fine, and furnished one of those mellow and delightful evenings so rarely encountered in this country, but without which Vauxhall can never be said to be really agreeable. The lighting up of the gardens was finished by six o'clock, about which time the visitors began to arrive, and carriages continued "discharging their freight" without intermission

until nine, when the gardens presented a truly picturesque and delightful appearance, from the immense numbers of children that were collected, looking about them with amazement and delight, and appearing as if all their infantine notions of fairy land were realized. The illuminations were indeed of a more than ordinarily brilliant nature, among which were devices ingeniously representing the several sports of childhood—such as trap-ball, kite-flying, battle-dore and shuttle-cock, leap-frog, blind-man's-buff, &c. at which the children appeared to be mightily entertained. The performances were—the Pantomime, *Harlequin and the Wood-cutters*, the tricks of the Indian Juggler, Fantoccini, Rope-dancing, and Music. The Juveniles seemed to be most pleased with the Pantomime. Precisely at ten o'clock the fire-works were exhibited, at which some of the younger children were much terrified, displaying their alarm in no very smothered accents; but their fears were speedily calmed. The discharge was very splendid. The company then paraded the walks for about a quarter of an hour, forming a most brilliant and splendid *coup d'œil*, after which they began to disperse; some of the children, attracted by the music, exhibited “on the light fantastic toe,” with considerable skill, grace and effect. On the whole, the thing went off with much *éclat*. At half-past eleven o'clock the lamps were extinguished, which compelled those, who wished to loiter, to depart, consequently long before twelve the gardens were cleared. We cannot conclude this account without bestowing our meed of approbation on the proprietors for the very liberal and spirited manner in which the whole of the entertainment was supported, and for which they received a double compensation, one in the profits which the treasury would derive from the crowded state of the gardens—the other from the pleasure and gratification universally dispensed by them on one of the most interesting assemblies we ever witnessed.

TOWN TALK, No. XIV.

A literal translation of SHERIDAN's “*School for Scam-*”

dal," without any alteration in the intrigue, characters, &c. has been lately announced in the bills of the theatre at Versailles. This piece is to make its appearance the end of this month. It is a novelty to see an English comedy performed in French without paraphrase. Several inhabitants of Paris and Versailles, and a number of English families have already hired boxes for the first representation. The theatre has been newly painted and richly embellished, and it is reported the company of performers are very respectable.

It is said that Mr. KEAN shortly intends to perform some of his most popular characters at the Theatre Francais, Paris.

It is very true that TALMA intends to perform two parts in the tragedy of "*Jane Shore*;" first, that of the *Duke of Gloucester*, who, to convict his enemies of sorcery, bares his blasted, dry, and withered arm, in full council; and, in the last act, that of an old *Beggar*, ready to share his morsel of bread with the wretched *Jane*, who falls down from inanition.

EXTRAORDINARY PRECAUTION. At the end of "*Don Juan*" there is an air sung by the *Don*, in embracing one of his fair ones. In this air occur the words, "*Viva la Liberta!*" not, of course, in the sense of politics, but in the sense of gallantry. It was thought dangerous, however, by the dramatic censors at Paris, to allow a *viva* to be raised to liberty, even in an Italian song; and the actor was ordered to substitute the words, "*Viva la Hilarita!*" against all the rules of sense and metre. In this manner it is always now sung, to the great amusement of the sensible *dilettanti*, who know the *liberty* taken with the original.—*Examiner*.

Some days ago, at the Theatre of Bourdeaux, a piece, called "*Psyche*," was to have been represented, but the performer, who should have acted the part of *Zephrus*, having the misfortune to displease the audience, he was distressed at the violent hissing from the pit, that he refused

to continue his part; the *tapage* increased, the actor remained obstinate, when a gendarme seized the unfortunate *Zephir* and led him off to prison; his wings being deposited with the goaler, he was shut up in a cell to sigh at his ease.—*Diable Boiteux*.

Miss TREE was presented with a 100l. note lately at Manchester, on the night of her benefit.

TALMA, the first tragic, and DAMAS, the first comic actor, at the Theatre Français, expressed their desire of becoming subscribers to the monument of our modern Roscius, JOHN KEMBLE, from a liberal feeling that talent and genius were of no country. They communicated their wishes through Mr. DARBY, an English gentleman, resident in Paris, and an old friend of KEMBLE. Mr. DARBY had great pleasure in sending the intelligence to Mr. YOUNG, the actor, who promised to inform the committee appointed to carry the measure of the subscription into effect, and to report the result to Messrs. TALMA and DAMAS. We have not heard that any answer has yet been returned.

Talma—Frenchmen—French Drama.—TALMA represents to the life a modern French gentleman, through the different emotions of rage, love, &c. which occur in the comedy. But thinking as an Englishman must, the very original Frenchman monstrous ridiculous, when under the influence of their passions, the actor who imitates him must appear much more so. There is such a want of dignity and manhood in a Frenchman moved, that to sympathize with him is impossible. The wriggling and twisting, for it does not amount to agitation, of his head, legs, and arm, by which he endeavours to express his emotion, resembles far more the action of a monkey than a man. He is on wires—his rage is expressed by trembling, and his feelings by the fidgets. The awful calm of suppressed passion, or its momentous and passing burst, when it overpowers all check, are quite unknown to him. Such is the nation; and an actor cannot go elsewhere for a model than to his countrymen, the living types of nature, according to their acceptation and taste. And here is the great cause why the French

have no national drama, none founded on modern manners and feelings; they feel, and are convinced, that any representation of modern life, in fact, of Frenchmen as they are, could never by the best of comedians be made heroic, sublime, or any thing but ridiculous; and hence it is that their dramatic ideal is that of antiquity, of Greece and Rome. On those stilts a tragedian must give up the wriggings, the tremblings, and the wiry action, on which he, being a Frenchman, forms his natural action—as CÆSAR, or ACHILLES, he cannot condescend to the petty habits even of a French hero. This is the great excellence of TALMA in tragedy—that he has little or none of the monkeyishness of his country. True, he has some, such as bringing his hand to the level of his face, and shaking it there like a dredging-box; his other great peculiarity, that of flinging his two united hands over his left shoulder, which seems so very odd to us, is not little, but rather a bold and free action. However, the great merit of TALMA is, that of all French actors, he is the least a Frenchman on the stage. The French drama and comedians are abominable, when off their stilts—their ideal of poetry and acting is reduced to that of modern France. So that it is difficult to decide which is more stupid and ridiculous—a serious French comedy, or TALMA in one.—*Blackwood's Mag.*

“*Pride shall have a Fall*,” was brought out at the Birmingham Theatre, on Monday night, June 25, for the benefit of Mrs. YATES. The *Birmingham Chronicle* says of this comedy:—“The odd, extravagant, and improbable materials of which this play is composed, and the absurd manner in which they are dove-tailed together, are such as render it unable to stand against any thing like severity of criticism.”

Orders of a German Bourgomaster.—It is certain that in many of the theatres of Paris are seen workmen in the pit, with their aprons on and cotton bonnets, women with their hair in curl papers, children at the breast, and poodle dogs. A similar abuse existed in a theatre of one of the towns of Germany. The better bred inhabitants complained to the Bourgomaster, who listened to their complaint, and

issued the following order:—"Desirous that this town should be distinguished from others by the delicacy and purity of its manners, my paternal solicitude is first directed towards the theatre, which is the source of a thousand disorders. For example, there are mothers who seek amusement with so much avidity, that they take their children to the theatre rather than be deprived of that spectacle. The same with dogs, whose affection for their masters make them annoy the neighbours with their continual barking in the absence of their owners, who, to obviate this inconvenience, take their quadrupeds to the play with them. What is the consequence? The insects which are hid in the coats of these animals get among the legs of the assembly. Each person feeling himself nipped by these subtle enemies of the human race, swears, and incommodes his neighbour, who receiving the point of the elbow of the tormented person, considers himself insulted; words arise, the actors are interrupted, and the audience become angry, who in their ill-humour often hiss a good piece and good actors, through the intruders who have crept into the house. The appearance of children at the breast is also a grave inconvenience; besides that, in that age of innocence they cannot be restrained from crying, and perhaps something worse, it is scandalous that they should be present at lessons of making love, and that they should hear, '*Chloe* I adore you.' '*Daphne*, I shall die if I am not yours; your mother is cruel, because she would separate us;' and other soft expressions of a like nature. Is it proper that a child still at the breast should suck in the poison distilled from these phrases, and learn already that its mother may be a cruel parent? We order as follows:—It is hereby positively forbidden in future to carry or lead either children or dogs into the theatre. And we do further politely beg, that the inhabitants of this town will henceforth leave their infants in their cradles, and their dogs in their kennel.—*Diable Boiteux*.

Mr. HARRIS has disposed of the New Theatre Royal, on a lease of five years, at the annual sum of 5,000*l*. British. An English company are the lessees, and Mr. ABBOTT, of Covent Garden, is to be at the head of the management.—*Dublin Paper*.

**SHERIFF'S COURT, RED LION SQUARE,
WEDNESDAY, JUNE 30.**

RENTAL OF THE SURREY THEATRE.

WEST ESQ. v. BURROUGHS.

In this case the Jury were called upon to say, if any and what rent was due to the plaintiff for two months, during which time the defendant was lessee of the Surrey theatre.

Mr. C. F. WILLIAMS stated the case. This was an action to recover 338*l.* for rent, &c. of the Surrey theatre, of which the defendant BURROUGHS was lessee in 1823. The portion of rent now claimed was 270*l.* 12*s.* 4*d.* The remainder was for taxes paid by the plaintiff during the time the defendant had occupation of the theatre. What defence could be urged, he (Mr. WILLIAMS) could not anticipate. The rental at which the theatre and property were let was 108*l.* 1*s.* per month, and the defendant was to make monthly payments.

Mr. COOPER for the defendant, admitted the terms on which the theatre was let, which were, that the defendant was to pay all the taxes besides the monthly rent.

NICHOLAS COLLISON, the tax-collector, deposed that he received of the plaintiff, for taxes levied on the theatre, 60*l.* 8*s.* 4*d.*

Mr. COOPER then addressed the Jury for the defence. He attended there for the purpose of specifically telling the Jury that the sum now claimed at their hands had been already paid. The debt was for arrears for 250*l.* for which a distress had been put in by Mr. WEST. The goods in the theatre had been seized, and had never again reverted to the possession of the defendant. They were now all actually in the use and occupation of Mr. WILLIAMS, the present lessee. For the purpose of proving this distress, the defendant had subpoenaed Mr. JENKINS, the broker, who usually held the distress warrants, and who admitted that he had made the seizure in the time of Mr. BURROUGHS. Yesterday morning, however, the learned counsel understood, Mr. JENKINS had denied the fact (whether by design or mistake he could not tell). He would call Mr. JENKINS to prove that the seizure had been made, though he had no doubt the defendant would have to pay either in purse or in

person—and he was afraid the latter—at least the costs of the suit inevitably would fall on him. The defendant had offered Mr. WEST every security he could produce, in vain. Mr. WEST would have “his bond ;” though, from the pressure of BURROUGHS’ misfortunes, he was reduced to a very poor man, wholly unable to pay this demand. The two months’ debt in question accrued between the 1st of June, and the 24th of July, 1823.

Mr. RICHARD JENKINS, broker, residing in Fullwood’s-rents, was then sworn.

Mr. COOPER.—You have, I believe, always had the power of distraining on the goods in this theatre ; and I believe, from the innumerable times you have levied distresses, have made a fortune thereby ?

JENKINS.—I shall not answer that, sir, I have levied distresses in Mr. DIBDIN’s time, and in Mr. WILLIAMS’s ; but I cannot find that I ever levied a distress in the time of Mr. BURROUGHS.

Mr. W. RENO, carpenter at the Surrey Theatre, saw a man named STANLEY in possession in Mr. BURROUGHS’ time. Both WEST and BURROUGHS had property there. Mr. BURROUGHS left the armour and dresses, timber, &c. on quitting the theatre.

Mr. JOHN ROBINSON, attorney’s clerk, was called on the other side, and proved that STANLEY was put there merely to see that none of the goods were carried away, and not under a distress warrant.

After an address from the Sheriff, the Jury gave a verdict for the plaintiff, damages 53*l.* 8*s.* 8*d.*

Mr. MATHEWS.—You doubtless know that MATHEWS is delighting the “Lonnoners,” with an account, in his way, of his trip to America. There is a good deal of humour in it, and it makes a hearty laugh ; but regarded as an illustration of American manners, it is a sorry performance. A cockney, an English ass (Mr. BRAY,) three Frenchmen, an Irishman, a Dutch Justice, and a run-away Negro, are the principal characters, and furnish the greater part of the fun, if I may judge from the applauses. Beside these, Mr. M. gives an intended take-off of Mr. J. RANDOLPH ; and introduces a new England yankee, by the name of *Dobkins*, who prates of his uncle *Ben*—guesses, of course, at

every thing, whether he knows it or not—says that “he’s pretty considerable particularly very much damned tired,” &c.—is forward, conceited, garrulous, and sings every thing he says with a drawling nasal twang. This character, though the best as a portrait, is overcharged, and has not enough of truth even for caricature. It is, beside, a hackneyed sketch, and might have been made up from FEARON’s book, without a “trip to America.”

There are several other characters introduced, such as a Kentucky Captain, who is a cobbler—a stage-driver, who is a Major—a Militia-Captain, who exercises his men from a drill-book in his hand—a Judge, who asks a bye-stander for “baccy” (to-bacco)—an innkeeper, who is insolvent—a servant, who is impertinent, a negro stage-player, and a jackanapes author. These are the characters which Mr. MATHEWS has chosen as exhibitors of American manners! It may be said that Mr. M. does not pretend to give exact portraits, and that nobody will estimate America from his exhibition. Yet I see in one of the prints of the day, a critique on Mr. M’s performance, which states, that “*Dobskins* may be found at the outskirts of every town in the United States;” that the part relating to the Major, who is a stage-driver—and the Judge who asks for “baccy,” “is not in the least over-coloured;” that the representation of the Dutch Justice “is admirably drawn from life,” &c. Be assured then, that Mr. M. is doing his part toward holding up our country to contempt, and that whatever may be his feelings, and notwithstanding the timid compliments he pays us, he is in effect following up the impressions made by FEARON and FAUX, by all the force of his peculiar talents.—*From an American Paper.*

French Theatre.—In the course of a week during the past month, three new pieces have been presented to the Parisian Public. At l’Odeon a tragedy in five acts, entitled “*Cleopatre.*” The author appears to have formed his tragedy from the tale of MARMONTEL, in his *Contes Moraux*. Madame GEORGES performed the part of the *Mistress of Antony*; the *Rival of Octavius*, was ably represented by JOANNY. LEGIER endeavoured in vain to give effect to the part of *Augustus*. The virtuous *Octavia* was represented by Mlle. DUPONT, and Mlle. ANAIS acquitted herself very

well as the young *Marcellus*. The piece was applauded by a number of the author's friends, but wholly failed in obtaining the approbation of the public. At the *Gymnase Dramatique*, a new *Vaudeville*, in one act, entitled "*Dîner sur l'Herbe*," was represented for the first time. The dishes, it appeared, were not seasoned to the taste of the visitors, and during the repast nothing was heard but complaints; even the wine appeared of bad quality, as it failed to put the company in good humour. At the theatre *Vau-deville* a new piece, called "*Le Passport*," met with no better success than the two former pieces; on examination it was not found to be *tout-à-fait en règle*.

Theatrical Red Fire.—As many of our readers have requested us to inform them of the manner in which the crimson fire, used upon the stage, is made; the following receipt we have obtained from a friend conversant in those matters for their information:—

"The beautiful RED FIRE, which is now so frequently used in the theatres, is composed of the following ingredients:—40 parts of *dry nitrate of strontian*, 13 parts of finely powdered *sulphur*, 5 parts of *chlorate of potash*, and 4 parts of *sulphuret of antimony*. The *chlorate of potash*, and *sulphuret of antimony*, should be powdered separately in a mortar, and then mixed together on paper; after which they may be added to the other ingredients previously powdered and mixed.—This fire was originally invented by a musician of *ASTLEY's Amphitheatre*." Z. Z.

• *A Correspondent writes*.—"The reported union of a certain managerial king with the widow of a rich banker, occupies much of the conversation of the *haut-ton*. The gentleman is so fully *entêté* with the affair, that he has ordered a carriage to be built in the neighbourhood of Long Acre, which is now ready to be launched, and only awaits the Lady's consent to have her arms quartered with those of his Majesty of the Sock and Buskin. It is said, however, that the Lady did not mean so much as his Majesty feels and thinks she did."